

# **3<sup>RD</sup> ROCK**

**FROM THE SIN**

**Pilot**

**Episode #101**

**Written by**

**Bonnie Turner  
&  
Terry Turner**

**Directed by**

**James Burrows**

**YBYL Productions  
CBS Studio Center  
4024 Radford Ave.  
Studio City, CA 91604**

**AS BROADCAST  
JANUARY 9, 1996  
(Rev. 1/5/96)**

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# 3rd Rock From the Sun

## “Brains and Eggs”

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COLD OPEN

FADE IN:

SPEX: THE FAR SIDE OF THE MOON

SFX: A LOW TONE THAT BUILDS AS...

THE CAMERA PASSES THE MOON AND SEES THE EARTH.  
SLOWLY THE CAMERA MOVES IN TOWARD THE EARTH.

EXT. STARFIELD - NIGHT (DAY 1)

(Gary (V.O.), Todd (V.O.), Jennifer (V.O.), Harry, Dick,  
Sally, Tommy, Kissing Woman, Kissing Man)

PAN DOWN FROM STARFIELD.

WE HEAR GARY, THE RADIO DJ.

GARY (V.O.)

Alright, we're still taking  
calls on those UFO sightings.  
I'm on the line with Jennifer,  
who claims to have actually met  
aliens.

JENNIFER (V.O.)

Gary, I have been sucked up by  
alien space craft many times...

GARY (V.O.)

Uh-oh.

JENNIFER (V.O.)

...and I can tell you, they are  
among us.

GARY (V.O.)

Really? Now, what do you  
suppose they want?

JENNIFER (V.O.)

Well, they want my eggs.

GARY (V.O.)

Uh-huh.

JENNIFER (V.O.)

To start their own alien race.

CAMERA PANS TO: FOUR ALIENS, DICK, SALLY, HARRY  
AND TOMMY SITTING IN A RAMBLER.

GARY (V.O.)

Whoa. Thanks for calling.

Hello, you're on the air.

TODD (V.O.)

Yeah, I saw four aliens in a  
car. Uh... I think it was a  
Rambler.

GARY (V.O.)

Whoa. Stylish.

DICK

Everyone fully formed?

ALL

Mmm. Yep.

DICK

Everyone got ten fingers and  
eleven toes?

ALL

Check.

DICK

Good. I guess we're in.

Everyone comfortable?

HARRY

Um. I have three holes in my  
face.

DICK

Can anyone get your head to swivel  
to the rear?

SALLY

No.

DICK

Then how are you supposed to  
lick your back?

TOMMY

Maybe you do what they're doing.

TOMMY INDICATES THE COUPLE MAKING OUT.

DICK

Look. Life forms. And they're  
cleaning each other.

ALL

(TOUCHED BY SCENE) Awwwww.

SALLY

Look at us. I can't believe we  
look like them.

THEY LAUGH.

(MORE)

SALLY (CONT'D)

Is anybody else sweating under  
their breasts?

DICK AND HARRY CHECK THEMSELVES.

DICK

No. In fact, I don't have any.

HARRY

I have tiny ones.

SEX: HORN HONKS

DICK

Quick, look! That woman is  
gonna drive with her feet!

THE NECKERS SIT UP. THE WOMAN SHOUTS AT THEM.

WOMAN

Don't you people have a home?

DICK

Uh, no, we don't. But thank you  
for the idea. (SMUGLY TO THE  
GROUP) See? She called us  
people.

DICK STARTS THE CAR. SALLY TURNS ON THE RADIO.

SEX: CAR STARTING

MUSIC CUE: RADIO/"LOUIE LOUIE" BY THE KINGSMEN

(MORE)

DICK (CONT'D)

Listen. It's that signal they  
keep sending into space.

SFX: CAR DRIVES OFF

DICK DRIVES OFF. CAMERA PANS UP TO THE STARS.

AND ON THIS, WE;

CUT TO:

VT: EARTH SPINNING.

DICK (V.O.)

Our home for this mission is  
earth, a third-rate planet. I  
got a teaching job at a third-  
rate university. Now we're  
looking at a third floor  
apartment.

CUT TO:

ACT ONE

SCENE A

INT. ATTIC APARTMENT - EARLY AFTERNOON (DAY 2)  
(Dick, Harry, Sally, Tommy, Mrs. Dubcek)

MRS. DUBCEK, THE LANDLADY, AN ATTRACTIVE OLDER  
WOMAN, ENTERS WITH DICK, HARRY, SALLY AND TOMMY.  
HARRY HAULS A LARGE EQUIPMENT TRUNK.

DUBCEK

Come in, come on in. It's the  
attic, so it's kind of small.  
But it's furnished.

DICK

We love it!

HARRY

Yeah, it's so much bigger than a  
car!

TOMMY

Yep. We'll take it.

DUBCEK

You know, this used to be the  
rumpus room back in the sixties.  
This carpet has seen more butts  
than Santa Claus's lap.

HARRY TAGS ALONG WITH MRS. DUBCEK. HE BRUSHES  
AGAINST HER SWEATER.



HARRY

Ew, what is this stuff?

DUBCEK

This sweater? It's angora.

HARRY

Well, it's wonderful. I've  
never seen anything like it.

Ooooooo.

DICK, SALLY, TOMMY AND HARRY FEEL THE SWEATER.

DUBCEK

I like the color...

HARRY PUTS HIS CHEEK AGAINST HER SLEEVE.

HARRY

Well, it's very nice.

DUBCEK

You're not from around here, are  
you?

THEY REACT IN PANIC TO HER STATEMENT. DICK  
GRABS HER IMMEDIATELY AND HUSTLES HER OUT.

DICK

Well, Mrs. Dubcek, I could stand  
here and chew your fat all day,  
but time has no manners. Bye  
now.

DICK CLOSSES THE DOOR.

(MORE)

DICK (CONT'D)

Sally, I want you to observe  
her. Find out what women on this  
planet do.

SALLY

Why can't Harry do it?

DICK

Because you're the woman.

SALLY

That brings up a very good  
question. Why am I the woman?

DICK

Because you lost.

HARRY ENTERS FROM THE KITCHEN.

HARRY

Dick, I can't see through my eye  
lids!

SALLY

Open them.

HARRY

Oh. They're manual.

DICK SHAKES HIS HEAD IN FRUSTRATION.

INSERT:

SPEX GRAPHIC: DANCING PLANETS

CUT TO:

ACT ONE

SCENE B

INT. DICK'S OFFICE - AFTERNOON (DAY 3)  
(Dick, Tommy, Nina, Dr. Albright)

MUSIC CUE: COLLEGE ALMA MATER THEME

DICK

Oh good. You're here. Did you  
copy the main frame in the  
library?

TOMMY

Uh. I got a little...  
distracted.

DICK

Again? What happened?

TOMMY

Well, I was watching these women  
playing volleyball. And they  
were all jumping up and down, up  
and down, in these little  
shorts. Some of them can't jump  
as high as the others. But it's  
okay... I mean, it's more than  
okay. It's really okay.

DICK

What is wrong with you?

TOMMY

I don't know.

DICK

Well, we can't leave without  
that information. So, access  
the main frame, enter the net,  
down load, and then go straight  
home as soon as you've finished.

TOMMY

Why are you talking to me like  
I'm a child?

DICK

You are a child.

TOMMY

I'm older than you!

DICK

Well, now I'm bigger. And on  
this planet, size matters.

NINA ENTERS WITH DICK'S MAIL AND PAPER.

NINA

Good morning, Dr. Solomon.

DICK

Hi, Nina.

NINA

Here's your mail.

TOMMY LEERS AT NINA AS SHE SORTS THE MAIL. SHE  
THROWS SOME LETTERS OUT, KEEPS OTHERS.

(MORE)

NINA (CONT'D)

This is nothing... nothing...  
this is something, but there's  
nothin' you can do about it.  
This is an invitation to a party  
at the Deans' house... this is  
nothing... (TO TOMMY) And if you  
don't stop starin' at whatever  
it is you're watchin' you're  
gonna lose somethin'.

DICK

Tommy is just on his way to the  
library. Aren't you, Tommy?

TOMMY

Uh, yeah, I am now. I have to  
go look up the word "throb."

TOMMY EXITS.

DICK

He's older than he looks.

NINA

Well, I have to file some things  
for you.

NINA CROSS TO THE CONSOLE. DICK SNIFFS THE AIR.

DICK

(SNIFFS) What is that? (BIG  
SNIFF) It's you. You smell so  
nice.

NINA

Thanks, I try.

AS NINA STRAIGHTENS PAPERS ON THE CONSOLE, DICK  
SNIFFS HER BACK, HARD.

NINA (CONT'D)

That had better be your nose.

HE 'DEPOSITS' THE SNIFF IN A VILE.

NINA (CONT'D)

Is your wife out of town?

DICK

Uh... Mrs. Solomon is no longer  
with us. She... uh burned up on  
re-entry...

NINA NODS SARCASTICALLY.

NINA

Ah, I had a boyfriend who used  
to burn up on re-entry. He  
walks with a limp now.

ENTER DR. MARY ALBRIGHT, AN ATTRACTIVE WOMAN,  
FORTIES. SHE IS QUICK, FRIENDLY, FORMAL. SHE  
CROSSES TO HER DESK.

NINA (CONT'D)

Good morning, Dr. Albright.

ALBRIGHT

Good morning, Nina.

DICK

Good Morning, Dr. Albright.

DICK SMILES CHEERFULLY. SHE REGARDS HIM COLDLY.

ALBRIGHT

Nina, would you tell Dr. Solomon  
he parked in my space? Again.

NINA

You parked in her space.

DICK

Yes, I know. It was empty.

ALBRIGHT

Would you tell him I'm going to  
have him towed?

DICK

Tell her I already have all the  
toes I need. I am fully formed.

ALBRIGHT

That's my parking space. I had  
to park a mile away.

DICK

Oh, so you have a car?

ALBRIGHT

Uh, Nina, go to the chem lab,  
tell them I sent you, get a pipe  
bomb, put it in Dr. Solomon's  
car, and blow it up.

NINA EXITS.

(MORE)

ALBRIGHT (CONT'D)

For future reference, I have a  
red Volvo.

DICK

Please. Dr. Albright, we barely  
know each other.

ALBRIGHT

Dr. Solomon, we should get  
along. I'm very intelligent.  
You have an impressive resume.

DICK

I am the high commander.

ALBRIGHT

I must admit, when I first met  
you I was attracted to your  
flamboyant nature and big head.

DICK

Thanks, because I almost went  
with a smaller one.

ALBRIGHT

Even though I am drawn to  
genius, this is a small office  
and you are behaving like a big  
hose monkey.



DICK

You're not so bad yourself...

Woman.

ALBRIGHT

Knock it off.

DR. ALBRIGHT SEES HER THESIS ON THE EDGE OF HER  
DESK. SHE PICKS IT UP.

ALBRIGHT (CONT'D)

What is my thesis doing out of  
my desk?

DICK

Oh, I took it out.

ALBRIGHT

My desk was locked.

DICK

Which made it very difficult to  
open. You might want to make a  
note of that.

ALBRIGHT

You read it.

DICK

Read it? I memorized it.

ALBRIGHT

(FAUX MODESTY) Well, it's just a  
few thoughts.

DICK

A few brilliant thoughts.

ALBRIGHT

Ah, really? Well, that's quite  
a compliment coming from  
someone with your credentials.  
I'm glad you enjoyed it.

DICK

Enjoyed it? It's the funniest  
thing I've ever read. Your theory  
on man and the 'animal within'- it  
- it's hilarious. Nina said you  
had no sense of humor, she is so  
wrong. The conclusions you draw  
are laugh-out-loud funny. (LAUGHS)

ALBRIGHT

I see. Dr. Solomon, you have  
crossed a line. You have  
belittled my work. (THEN  
NORMAL) And you hurt my  
feelings. I don't like you.

DICK IS AUDIBLY SHOCKED AT THIS REVELATION.

DICK

I don't understand.

SHE GATHERS A FEW BOOKS TO LEAVE.

ALBRIGHT

Of course you don't, you're a  
man!

SHE EXITS.

DICK

Hah! That's where you're wrong!

INSERT:

SPEX GRAPHIC: DANCING PLANETS

AND ON THIS, WE;

CUT TO:

ACT ONE

SCENE C

INT. ATTIC APARTMENT KITCHEN - AFTERNOON (DAY 3)  
(Sally, Harry, Mrs. Dubcek)

HARRY AND MRS. DUBCEK WATCH SALLY WHO IS  
STANDING IN A DIRTY APRON, SLEEVES ROLLED UP,  
HANDS KNEADING IN A LARGE MIXING BOWL.

HARRY

Okay. So, meatloaf is  
breadcrumbs, spices and ground  
beef?

MRS. DUBCEK

That's it.

HARRY

And ground beef is essentially  
nothing more than a cow?

MRS. DUBCEK

Yeah.

HARRY

Well, doesn't it scream when  
they stuff it in the grinder?

MRS. DUBCEK

Oh, no. That sucker's been dead  
for hours.

SALLY YANKS HER MEAT-RIDDEN HANDS OUT OF THE BOWL.

SALLY

I have dead cow on my hands? (LIKE  
SHE IS ON FIRE) Ahhhh! Ahhh! Get  
it off me! Ahhhhhhhhh!

SALLY RUNS SCREAMING TO THE BATHROOM.

HARRY

Women, you can't live with them,  
and yet, they're everywhere.

AND ON THIS, WE;

CUT TO:

ACT ONE

SCENE D

INT. CLASS ROOM - LATE AFTERNOON (DAY 3)  
(Dick, Bug, Pitman, Leon, Caryn, Atmosphere)

A CLASS OF COLLEGE STUDENTS WATCH BLANKLY AS  
DICK POINTS AT THE BOARD. ON THE BOARD IS THE  
"REDUCTIO AD ABSURDUM" FORMULA.

DICK

...so "P" itself is always even,  
and we can write "P equals 2 S"  
where "S" is some other integer.  
Substituting "P" we find "P to the  
2nd power equals 2 S to the 2nd  
power equals 4 S to the 2nd power  
equals 2 Q to the 2nd power..." and  
we find... Who can tell me?  
Anyone? (PAUSE) Okay, I'm getting  
ahead of everyone. Let's simplify.  
How far away is Cleveland?

PITMAN

Fifty-two miles.

DICK

Someone give me another answer.

PITMAN

An hour away.

DICK

Cleveland is an hour away.

Someone give me another answer.

BUG

A nine dollar bus ticket.

DICK

Cleveland is nine dollars away.

BUG

Oh! A felony charge. The  
federal court house is there.

DICK

Yes! Cleveland is a felonious  
assault away! Someone else.

LEON, A LARGE GUY PUTS HIS HAND UP-- THEN DOWN.

DICK (CONT'D)

Yes, Leon. Well, come on, Leon,  
speak up.

LEON

No. Never mind. I - uh - uh -  
had this idea, but it's wrong.

DICK

Oh. Leon. Of course it's wrong.  
I mean, the odds against your being  
right are staggering. You have a  
great advantage. You know the  
outcome. You will be wrong. Don't  
fear it. Embrace your wrongness.  
Leon, how far away is Cleveland?

LEON

Cleveland is an eternity away.

If your heart is there.

DICK

Leon, that is so provocative.

(WRITING EXCITEDLY ON THE BOARD)

Where Cleveland equals P and

Eternity equals Q... transposing

the logarithm of the heart... where

the heart is an unknown... we find

that we are forever in Cleveland.

(TO LEON) No. I'm sorry, Leon.

You're wrong! Yes, Caryn.

CARYN, AN ATTRACTIVE FRESHMAN HAS HER HAND UP.

CARYN

Dr. Solomon, I think that Leon

meant that Cleveland can feel

like an eternity away.



DICK

Oh, it's a feeling. Yes, I know  
all about feelings. Everything's  
just going fine, and somebody  
has a feeling. And, Ka-Boom!  
Suddenly they don't like you. I  
think we can all do without  
feelings. Who's with me? Your  
grade depends on it.

THE STUDENTS RAISE THEIR HANDS.

PITMAN

Dr. Solomon? I hope this  
doesn't effect my grade, but I  
have a thought.

DICK

Yes.

PITMAN

You have to have feelings.  
Feelings are like the core of  
the human experience.

DICK

"The core of the human  
experience." Of course! I  
never thought of that.

SFX: CLASS BELL

THE STUDENTS GET UP TO LEAVE.

(MORE)

DICK (CONT'D)

Oh, uh, tomorrow, uh, I want you  
all to write a paper for me  
about feelings... tell me how it  
feels to use only ten percent of  
your brain.

NINA ENTERS WITH A STACK OF FORMS.

NINA

Oooo. Everyone was awake.

DICK

Nina, where is Dr. Albright? I  
have to talk to her.

NINA

She's gone for the day. But,  
she'll be at the Dean's faculty  
party tonight.

DICK

Right. Dean Summer's Party.  
Tell him I'll be there!

NINA

Oh, I'll drop everything and do  
that right now.

DICK

I'm not sure how to get there.

NINA

I can pick you up.

DICK

That won't hurt your back?

NINA

I'll be in a car.

DICK

Oh good. Come by and blow the  
horn. I love to hear people  
honk.

NINA

What are you from Mars?

DICK

Mars? Oh no.

DICK LAUGHS AND EXITS AND ON THIS, WE;

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE E

INT. STUDENT UNION - AFTERNOON (DAY 3)  
(Dick, Tommy, Volleyball Girl, Atmosphere)

MUSIC CUE: JUKEBOX PLAYS

TOMMY SITS AT A TABLE WITH A SANDWICH. HE SEES A  
YOUNG GIRL IN A VOLLEYBALL UNIFORM HE GOES TO  
HER.

TOMMY

Hi.

GIRL

Hi.

TOMMY

You're on the volleyball team,  
aren't you?

GIRL

Yeah, I am.

TOMMY

I watched you jump up and down this  
afternoon. You're really good.

GIRL

Thanks. We won.

TOMMY

Oh, it's a game. Um, anyway my  
name's --

DICK SEES WHAT IS GOING ON AND COLLARS HIM.

DICK

Can I talk to you?

HE DRAGS TOMMY AWAY TO THE OTHER TABLE.

TOMMY

Come on, man.

DICK (CONT'D)

May I remind you that we are not to  
alter the lives of the inhabitants of  
this planet in any way.

TOMMY

Yeah, but some of 'em are just  
askin' for it.

DICK

Pull it together, I'm extending  
our mission for one more night.

TOMMY

Why?

DICK

I have faculty obligations.

TOMMY

Dick, don't do this to me. I -  
I never sleep. I'm exhausted.  
Besides, you don't have the  
authority to alter the schedule.

DICK

Of course, I do. I'm in  
command.

TOMMY

Yeah, well, I'm in puberty, pal.

DICK

I don't care what you say. It  
can't be that bad.

TOMMY

I could pop at any minute.

DICK

Aren't you exaggerating just a  
little?

TOMMY

Nah, here. Give me your mind.  
For just a second.

DICK

Oh please.

TOMMY

Come on. Just give me your  
mind.

**TOMMY AND DICK STARE AT EACH OTHER. DICK LOOKS  
STARTLED SUDDENLY.**

DICK

Oh, that's disgusting.

TOMMY

I know.

DICK

You think like that?

TOMMY

All the time.

DICK

We've got to get you out of  
here.

CUT TO:

ACT TWO

SCENE H

INT. APARTMENT - LATER THAT EVENING (DAY 3)  
(Dick, Sally, Harry, Tommy)

DICK STANDS AT THE TABLE UNPACKING A TRUNK.  
TOMMY ENTERS WITH SOME SCIENTIFIC EQUIPMENT.

TOMMY

Dick, what are you doing?

DICK

I'm unpacking. I've changed my  
mind. We're going to stay a little  
longer.

TOMMY

I'm a dead man.

TOMMY SLUMPS IN A CHAIR. DICK UNPACKS THE  
FLASHLIGHT FROM THE TRUNK. HARRY GRABS IT FROM  
HIM AND HOLDS IT BARREL DOWN IN A PHALLIC GRIP.  
DICK STARES.

HARRY

Upt-da-da-da. Wait-wait-wait.  
Whoa. That's mine. Be careful.  
It's uh... very valuable.

DICK

You know, I have an urge to hold  
that.

HARRY

That's exactly what it's for.



DICK

May I?

HARRY

Please.

DICK HOLDS THE FLASHLIGHT THE SAME WAY.

DICK

I find this very satisfying.

HARRY

I know.

DICK

I like this.

HARRY

I know.

DICK

I wonder what Dr. Albright is  
doing right now.

HARRY

Uh, let me have it back. C'mon.  
Let's break it up here. Shall  
we?

DICK GIVES THE FLASHLIGHT BACK TO HARRY. SALLY  
ENTERS WITH A COUPLE OF ITEMS. SHE SEES THE  
FOIL WRAPPED MEATLOAF ON THE TABLE.

SALLY

Oh, I will be so glad to get out  
of this body. What are you  
doing?

DICK

I'm unpacking.

TOMMY

The Commander wants to stay a  
little while longer.

SALLY

What for?

DICK

Because we can't leave yet. Did  
you know that our bodies can  
produce feelings? I got a whole  
lot of them from Dr. Albright  
this afternoon.

SALLY

Really?

DICK

Yes. And I'm going to a party  
to see if I can get a little  
tonight.

SALLY

Oh, Dick, no.

DICK

I'm telling you it's a crime  
against science not to experiment  
with ourselves.

SALLY

Well, but couldn't we just  
conduct these experiments in the  
privacy of our own home? I mean,  
what can she do that I can't?

TOMMY

Lieutenant?

SALLY

What?

TOMMY

Permission to speak freely.

SALLY

Permission granted.

TOMMY

Sir, would you jump up and down  
for us?

HARRY

Oh, yeah. And put your hands  
back behind your head, like  
this.

SALLY

I will not!

DICK

Please. For science. Truly.

SALLY

No. I mean, it's not that I  
don't want to help, it's just  
that I don't know how  
comfortable we would feel  
working together after an  
experiment like that.

DICK/HARRY/TOMMY

It'll be fine./Yeah./Do it.

SALLY

In your dreams.

TOMMY

Every night.

SALLY

Look, absolutely not.

DICK

Okay, fine. You leave me no  
other choice. Now we have to  
experiment at a party.

DICK EXITS TO THE KITCHEN. SALLY FOLLOWS.

ANGLE ON:

THE KITCHEN. DICK CROSSES TO THE 'KEY RACK.'  
HE GETS THE KEYS TO THE CAR. SALLY ENTERS.

SALLY

Dick, listen to me. Women are  
trouble. I should know, I've  
been one for two weeks.

DICK

I know. Which brings up another  
point. I command you to shove  
under your arms.

SALLY

Do-able. (A SOB) I'm sorry you  
find me so offensive.

DICK

Dammit, pull yourself together,  
man. We're going out!

SALLY

Okay. Okay. Give me an hour.

DICK

An hour?

SALLY

Yeah, I gotta rotate these.  
It's a party.

SPEX GRAPHIC: DANCING PLANETS

AND ON THIS, WE;

CUT TO:

ACT TWO

SCENE J

INT. DEANS' HOUSE - NIGHT (DAY 3)

(Dick, Sally, Harry, Tommy, Nina, Dr. Albright, Mrs. Sumner, Atmosphere)

DEAN SUMNER'S HOUSE IS A ENGLISH TUDOR HOME. THERE IS AN ENTRY HALL. A LARGE LIVING ROOM, WITH A BUFFET SET UP IN ONE AREA. IN ANOTHER AREA THERE IS A GRAND PIANO. FRENCH DOORS LEAD TO A TERRACE. MRS. SUMNER, THE DEAN'S WIFE, OPENS THE THE DOOR TO FIND THE SOLOMONS.

MRS. SUMNER

Dr. Solomon, how nice to see  
you.

DICK

Good evening, Mrs. Sumner.

MRS. SUMNER

Won't you come in?

SALLY

If you'll back up.

MRS. SUMNER BACKS UP. SALLY ENTERS. HARRY AND TOMMY FOLLOW.

DICK

Please, uh, forgive Sally, she's  
not from Ohio.

HARRY

Ooo. I love where you put these  
walls.

MRS. SUMNER

May I take your coat?

DICK

If I can keep my pants.

MRS. SUMNER LAUGHS UNCOMFORTABLY.

ANGLE ON:

THE BUFFET TABLE. HARRY IS LOADING A PLATE.  
SALLY SPEAKS AN ASIDE.

SALLY

Harry, listen, I want you to  
keep an eye on this Albright  
experiment.

HARRY

Yeah, sure. What are these?

HARRY PICKS UP A SHRIMP.

SALLY

Crustaceans. I mean, Dick is  
endangering this entire mission.

HARRY

Um hum. Right. And these?

HARRY LOADS DEVILED EGGS ONTO HIS PLATE.

SALLY

Uh, unborn fowl. I'm beginning to  
question his ability to command.

HARRY

Yeah, too bad. And these are?

SALLY

Cocktail weenies.

HARRY

Cocktail weenies, okay, I've seen  
these before. They should be  
bigger.

SALLY WALKS AWAY FROM THE BUFFET TO WHERE NINA  
IS STANDING. SALLY IS ALL BUSINESS.

SALLY

Nina? Right?

NINA

Oh, hi, Sally. Nice dress.

SALLY

Hm. Thanks. It's something I  
threw on.

NINA

Yeah. Boy, you almost missed.

ANGLE ON:

ALBRIGHT ENTERING. DICK GREET'S HER.

DICK

Hello, here I am.

ALBRIGHT

Yes, there you are.

DICK

Dr. Albright, I've been thinking  
about us all day.



ALBRIGHT

I haven't.

DICK

I want to try again. I - I want  
very much to feel. And I want  
even more to be felt. And I  
mean that from the heart of my  
bottom.

ALBRIGHT

Well, yours up.

SHE WALKS AWAY. HE FOLLOWS HER.

DICK

No, I didn't do that right at  
all. I mean, I'm new at this.  
You see, I - I - I've been  
getting a feeling. And I'm  
trying to identify it.

ALBRIGHT

Rub it. Maybe it will go away.

DICK

No, I just want to make it feel  
better.

ALBRIGHT

Well, you could start by saying,  
"I'm sorry."

DICK

(BRIGHTLY) Okay. I'm sorry.

ALBRIGHT

Well, you could say it as if you  
meant it.

DICK

Oh, of course.

DICK TAKES ALBRIGHT'S HAND, AND THEN IN A  
SINCERE AND REALISTIC TONE;

DICK (CONT'D)

Dr. Albright... I'm very sorry.

ALBRIGHT

Thank you.

DICK

Oh! That felt great! Uh -  
let's do it again. (REPEATS IT  
EXACTLY)

Dr. Albright... I'm very sorry.

Oooo. Ooooo.

ALBRIGHT

Get away from me.

ALBRIGHT EXITS. DICK FOLLOWS.

DICK

Why, what did I not do right?

ALBRIGHT (O.C.)

Go away!

DICK

I don't understand.

AND ON THIS, WE:

CUT TO:

ACT TWO

SCENE K

INT. BATHROOM - A FEW MINUTES LATER (DAY 3)  
(Dick, Dr. Albright, Sally, Harry (O.S.))

A SMALL BATHROOM. A SHOWER WITH THE CURTAIN  
DRAWN. SALLY ADJUSTS HER BODICE AT THE MIRROR.  
DR. ALBRIGHT ENTERS. DICK ENTERS BEHIND HER.  
SALLY TURNS TO SEE THEM.

SALLY

Hey, what do you think? They  
seem to have greater power when  
they collide. I'm not wrong, am  
I?

DICK

Sally, will you excuse us for a  
moment?

SALLY

Come on, girls, let's go.

SALLY EXITS.

ALBRIGHT

What do you want?

DICK TAKES A LONG DEEP BREATH BEFORE SPEAKING.

DICK

Dr. Albright, I have a  
scientific proposition. I have  
hidden a one hundred dollar bill  
somewhere on my body. Find it  
and it's yours.

ALBRIGHT

You're unbelievable.

DICK

I'll give you a hint. It's not  
in a pocket. Aren't you even  
going to try?

ALBRIGHT

You're coming on to me.

DICK

I have no idea what that means.

ALBRIGHT

It's all right. It's in my  
thesis. It's basic animal  
attraction. We all have the  
animal within. Some are one  
swing closer to the tree. I've  
seen you preen and strut around  
the office. I admit, I like it.

DICK

Are you planning to do something  
important with your mouth  
tonight, because you've painted  
it bright red?

ALBRIGHT

This always happens. Dr. Erdman  
had a thing for me, Dr. Wallach,  
Dr. Zucker, Dr. Thomas, oh the  
guy from Cornell who was here  
for a week -- oh, that was  
insane...

DICK

Excuse me, I have a sudden urge  
to clean you.

DICK KISSES HER. HARD. HE BACKS OFF. SHE  
SLAPS HIM. A BEAT. THEN...

SHE KISSES HIM. SHE BACKS OFF. HE SLAPS HER. A BEAT.  
SHE SLAPS HIM REALLY HARD. HE SLAPS HER EVEN HARDER.

A BEAT. THEY STARE.

SFX: SHOWER ON

THEY BOTH TURN. DICK OPENS THE SHOWER CURTAIN.  
HARRY STANDS INSIDE HOLDING A FLASHLIGHT.

HARRY

Oh, Dr. Albright, I was just  
thinking of you..

AND WE:

CUT TO:

ACT TWO

SCENE 1

INT. SUMNER LIVING ROOM - LATER

(Dick, Sally, Harry, Tommy, Mrs. Sumner)

MRS. SUMNER IS SAYING GOODBYE TO THE SOLOMONS.  
TOMMY AND SALLY EXIT.

HARRY

Oh, thanks for the weenies.

HARRY EXITS.

MRS. SUMNER

Oh, good night, Dr. Solomon.

Thank you so much for coming.

DICK

Good night.

SHE KISSES HIM ON THE CHEEK. HE SLAPS HER AND  
EXITS.

FADE OUT:

TAG

INT. RAMBLER - NIGHT (DAY 3)  
(Dick, Sally, Harry, Tommy)

MUSIC CUE: (RADIO) "SECRET O' LIFE" BY JAMES TAYLOR

WE PAN DOWN FROM THE STARS TO FIND THE SOLOMONS  
SITTING IN THE CAR.

JAMES TAYLOR (V.O.)

"PLANETS SPINNING THROUGH SPACE/  
THE SMILE UPON YOUR FACE/WELCOME  
TO THE HUMAN RACE..."

DICK TURNS THE RADIO DOWN.

DICK

Ah, what a terrific evening. I  
just had a great time, didn't  
you?

SALLY

Whatever.

DICK

I just think this is the most  
incredible place we've ever been.  
The people are - are so complex.  
I - I love them. I - I just  
think they're wonderful.

TOMMY

You probed her, didn't you?



DICK

I might have scanned her a little. I - I think we've underestimated the life on this planet. The people have so much courage. Here they are hurling through space on a molten rock at 67,000 miles an hour and the only thing that keeps them from flying out of their shoes is their misplaced faith in gravity. I'm so glad we're staying. I want to find out what else they know. What makes them happy, how they raise their young, what happens when they die. Why they call themselves the human race. Do they think someone's gonna win?

HARRY

Ooo. Look, a shooting star.

DICK

Abhh. I think this is gonna be our greatest mission.

3RD ROCK FROM THE SUN #101 'Brains and Eggs'  
Pilot - AS BROADCAST 1/9/96 (Rev. 1/5/96)

48.  
TAG

SALLY

Yep, he probed her all right.

MUSIC CUE: PLAY OUT "SECRET O' LIFE"

DICK SMILES KNOWINGLY, AND ON THIS, WE:

FADE OUT.

END OF SHOW